STUDIES IN ARTICULATION.

—BY—

JAMES H. HOOSE, Ph.D.

Agalite *Slating for Black-boards.* To cover 50 feet, one coat, POST-PAID. 1 00
Aids to School Discipline, containing 80 Certificates, 120 Checks, 200 Cards, 100 Merits. Per box..... 1 25
Supplied separately; per 100 Merits, 15 cts; Half Merits, 15 cts; Cards, 15 cts; Checks, 40; Certificates, 50 cts.
Alden (Joseph) *First Principles of Political Economy.* Cloth, 16mo, pp. 153. 75
Bales (C. R.) *The Diacritical Speller.* A practical course of exercise in Spelling and Pronunciation. 8vo, pp. 68..... 50
Bardeer ix. 50
—*Dime* ... 10
—*A Br* ... 25
—*Rode* 95. 1 25
—*Verb* ... 75
—*Some* ... 25
—*Educ* ... 25
—*Teac* ... 25
—*The* ... 25
—*The* rk
State ... 1 00
Bassett ve
quest ... 25
Beebe r's
Editi ... 1 00
Pu ... 45
Blanch ed
State ... 3 00
Bradfor ... 25
Brown ... 25
Brown xt-
book ... 25
Browne ol
Law 100 35
Buckha h,
16mo. ... 75
Bugbee ... 35
Bulleti ... 15
—*Spell* ... 15
—*Book* s-
Book ... 15
—*Comp* ... 15
—*Class* ls,
Syrac of
twen r-
wise ... 25
—(*c*) L ... 35
—*Scho* s.
Per ... 1 00
—*Penc* ... 05
Burchar ... 50
Burritt 62
and c ... 60
Catalog ... 25
Chart o ...12 50
The Same, on spring rollers.....18 00
Cheney (F.) *A Globe Manual for Schools.* Boards, 16mo, pp. 95..... 50
Code of Public Instruction, State of New York, revised to date, *net*..... 3 00
Colored Crayon, for Blackboard, per box of one dozen, nine colors..... 25
Collins (Henry.) *The International Date Line.* Paper, 16mo, pp. 15..... 15
Comfort (Geo. F.) *Modern Languages in Education* Paper, 16mo, pp. 40. 25
Constitution of the United States and of the State of New York. Flexible cloth, 12mo, pp. 82..... 25
Cooke (Sid y G.) *Politics and Schools.* Paper, 8vo, pp. 23..... 25
Common School Question Book. Cloth, 12mo, pp. 340. 1 50
ed to 3 places..... 1 00
l of Suggestions for Teaching Fractions. Es-
ompany a Fractional Apparatus for developing
Paper, 12mo, pp. 48... 25
in box..... 4 00

De Graff (E. V.) *Practical Phonics.* Cloth, 12mo, pp. 108..... 75
—*Pocket Pronunciation Book.* Manilla, 16mo, pp. 47..... 15
—*The School-Room Guide. Thirteenth Edition.* Cloth, 12mo, pp. 449.... 1 50
—*Development Lessons.* Cloth, 8vo., pp. 301..... 1 50
—*The Song Budget.* Paper, small 4to, pp. 76. 120*th thousand*..... 15
—*The School-Room Chorus.* A collection of 200 Songs, suitable for Public and Private Schools. Boards, small 4to, pp. 147..... 35
—*Calisthenics and Disciplinary Exercises.* Manilla, 16mo, pp 39..... 25
Dickinson (J. W.) *Limits of Oral Teaching.* Paper, 8vo, p..... 15
Diplomas, printed to order from any design furnished. Specimens sent.
(*a*) Bond paper, 14x17, for 25..... 5 00
" " " " 50..... 6 50
(*b*) " " 16x20, " 25..... 5 50
" " " " 50..... 7 50
(*c*) Parchment, 15x20 " 5..... 6 00
Each additional copy..... 75
Education *as Viewed by Thinkers.* Paper, 16mo, pp. 47..... 15
Elocutionist's Annual. New and popular Readings, Recitations, Declamations, Dialogues, Tableaux, etc., etc. Paper, 12mo, pp. 200. 12 numbers, *each*..... 30
Emerson (H. P.) *Latin in High Schools.* Paper, 8vo, pp. 9..... 25
Farnham (Geo. L.) *The Sentence Method* of teaching Reading, Writing, and Spelling. A Manual for Teachers. Cloth, 12mo, pp. 50..... 50
Fitch (Joshua G.) *The Art of Questioning.* Paper, 12mo, pp. 36..... 15
—*The Art of Securing Attention.* Paper, 16mo, pp. 43. *Second Edition*.. 15
—*Lectures on Teaching*, English Edition. Cloth, 12mo, pp. 436, *net*..... 1 25
—*The same*, new *Reading Club Edition; net*..... 1 00
Giffin (Wm. M.) *How Not to Teach.* Paper, 16mo. pp. 31..... 15
Gill (John.) *Introductory Text-Book to School Education, Method, and School Management.* 44th Thousand. 16mo, pp. 276..... 1 00
Hallmann (W. N.) *Kindergarten Manual. Primary Helps.* Boards, 8vo, pp. 58. 14 colored plates..... 75
—*The New Education.* A summary of Kindergarten Principles and Methods. 8vo, pp. 146. Two series. Each 2 00
Harlow (W. B.) *An Introduction to Early English Literature*, from the Lay of Beowulf to Edward Spenser. Cloth, 16mo, pp. 138..... 75
Heermans (Forbes.) *Thirteen Stories of the Far West.* Cloth, 16mo, pp. 260..... 1 50
Hendrick (Mary F.) *A series of Questions in English and American Literature.* Boards, 12mo, pp. 100, interleaved..... 35
Hoose (James H.) *Studies in Articulation.* Cloth, 16mo, pp. 70..... 50
—*On the Province of Methods of Teaching.* Cloth, 16mo, pp. 376..... 1 00
—*Pestalozzian Series of Arithmetics. First-Year Arithmetic*, Teachers' Manual and First-Year Text-Book for pupils in the first grade, first year, of public schools. Based upon Pestalozzi's method of teaching elementary number. Boards, 16mo, pp. 217..... 50
Pupils' Edition. Boards, 16mo, pp. 156..... 35
Hornstone *Slating*, the best surface made. Per gallon..... 10 00
Hughes (James L.) *Mistakes in Teaching.* American Edition. With Contents and Index. Cloth, 16mo, pp. 135..... 50
—*How to Secure and Retain Attention.* Cloth, 16mo, pp. 98..... 50
Huntington (Rt. Rev. F. D.) *Unconscious Tuition.* Paper, 16mo, pp. 45... 15
Hutton (H. H.) *A Manual of Mensuration.* Boards, 12mo, pp. 168..... 50
Jackson (E. P.) *Class-Record Cards.* 90 white and 10 colored cards..... 50
Johnson's *Chart of Astronomy.* On blue enamelled cloth, 40x46 inches.... 3 50
Keller (C.) *Monthly Report Cards.* 2¾x4 inches. Per hundred..... 1 00
Kennedy (John.) *The Philosophy of School Discipline.* 16mo, pp. 23... 15
Landon (Jos.) *School Management.* 12mo, pp. 376..... 1 25
Latham (Henry) *On the Action of Examinations.* 12mo, pp. 400..... 1 50
Lawrence (E. C.) *Recreations in Ancient Fields.* Cloth, 12mo, pp. 177... 1 00
Lowrie (R. W.) *How to obtain Greatest Benefit from a Book.* Paper, 8vo, pp. 12 25
Maps* **for the Wall.** *New York State*, revised to the present time, colored by counties and towns. 2½ x 3 feet. Paper, $1.00. Cloth..... 2 00
—*The Same*, 68x74 inches, cloth..... 10 00
United States, colored by States and counties, 3½x5 feet, with Chart.... 3 00
—*Dissected Maps.* United States sawn into States..... 75
—Also, New York State sawn into Counties..... 75
Marble (A. P.) *Powers and Duties of School Officers.* Paper, 16mo, pp. 27..... 15

STUDIES IN

ARTICULATION:

A STUDY AND DRILL BOOK IN THE ALPHABETIC ELEMENTS OF THE ENGLISH LANGUAGE.

BY

JAMES H. HOOSE, A.M., PH.D.,

Principal of the State Normal and Training School, Cortland, N. Y., and author of "On the Province of Methods of Teaching."

SEVENTH EDITION.

SYRACUSE, N. Y.:
C. W. BARDEEN, PUBLISHER.
1886.

THE REGENTS' QUESTIONS.

Since 1866 the Regents of the State of New York have held examinations three times a year in all the Academies and Academic Departments of the Union Schools, granting certificates to such pupils as pass satisfactorily, and apportioning upon these certificates a large sum of money among the schools of the State. As pupils begin the study of the higher branches after passing this examination, the questions are made to embrace all that is *practical* in the above branches. In all these 9,000 questions not a single *unimportant* or "*catch*" question can be found. They are now used as text-books in many of the leading schools of the country. Cornell University, and most other colleges, recognizing their practical character, now admit, without any further examination upon these subjects, pupils who have passed an examination upon these questions. Students must pass these examinations before they are admitted to Teachers' Classes in Academies, and by the new rules of the New York Court of Appeals, applicants for examination or for clerkship, shall if not college graduates, first pass one of these examinations.

The following ELEVEN EDITIONS are published:

1. The Regents' Questions in Arithmetic, Geography, Grammar and Spelling, complete with Keys to the Arithmetic, Geography and Grammar Questions, 16mo, cloth.. .....$2.00
2. The Regents' Questions in Arithmetic, Geography, Grammar and Spelling, *Complete*, cloth..... 1.00
3. The Regents' Questions in *Arithmetic*, manilla, cloth back.. .25
4. Key to the same, manilla, cloth back..... .25
5. The same, each on slip of card-board in box, with key..... 1.00
6. The Regents' Questions in *Geography*, manilla, cloth back .25
7. Key to the same, manilla, cloth back..... .25
8. The Regents' Questions in *Grammar*, manilla, cloth back .25
9. The Regents' Questions in Grammar, *with Key, with references upon every point to all the leading text books now in use, thus forming a* COMPARATIVE ENGLISH GRAMMAR, cloth,..... ..... 1.00
10. The Key to the Grammar without the questions, manilla, cloth back.....
11. The Regents' Questions in *Spelling* manilla, cloth back.... .25

The questions for the Regents' Higher Examinations have never been published, the Regents forbidding it. Instead we have issued the Dime Question Books, with full answers, covering all the ground required. Special circulars sent upon application.

Any of the above will be sent by mail, post-paid, on receipt of the prices annexed.

Address,

C. W. BARDEEN, Publisher,
Syracuse, N. Y.

DEDICATED to those who appreciate excellence in Articulation and Pronunciation, and who, as students, further realize that this accomplishment is the result of only severe study and practice.

PREFACE.

UNLESS there be already in waiting a sympathetic table or desk upon which any new work can easily accommodate itself, it is like a stone cast upon the surface of a stream,—it causes a ripple or two, and then settles.

I do not know how it will be with this text. I hope that there will be a general welcome extended to this little manual. Our dictionaries are not of their full value as long as one is not able to command the alphabetic elements. "Sweet, pleasant words" include just utterance, as well as indulgent meanings.

Teachers and students turn to the "KEY TO THE PRONUNCIATION" of a dictionary, and are too often confounded by the diacritical signs. This manual is a brief study and a modest contribution to the science and the art of Articulation. I hope that it will help to render more available to the English-

speaking masses the "KEYS TO THE PRONUNCIATION" found in our English dictionaries. To serve this purpose, the body of the text contains carefully selected lists of words for practice. These lists are sufficiently extended to include many words that are very commonly mispronounced, because of unfamiliarity with the alphabetical elements.

PROLEGOMENA.

I. THE scope of this work includes studies in the alphabetic elements, and a collection of words for drill-practice; also a comparison of the diacritical notations of the unabridged dictionaries of Webster and of Worcester, — of the former, the edition of 1872; of the latter, that of 1871. (See Part Fourth.)

II. The diacritical signs used are those of Webster's Unabridged Dictionary; although Worcester has been freely consulted in pronunciation.

III. No notice is taken of what are called the *obscure vowels;* they are simply the ordinary vowel elements, uttered with rapidity and with very slight force. A close analysis will reveal the essential kind of tone that is voiced.

IV. Some attention is given to the matter of *alphabetic equivalents,* yet the subject is not exhausted; only those equivalents are included which are contained in the words selected, for the principle of selection has been the one point

of similarity or identity of alphabetic elements; this has been carried out quite literally, perhaps often at the expense of a more scientific principle of classification.

V. The words submitted for practice are written with no mark, except that diacritical sign which denotes the special element there to be studied; all else is left for determination, if need be, by reference to a dictionary.

VI. The authorities consulted concerning the text in the studies are: Webster, unabridged; Worcester, unabridged; Dr. James Rush, on "The Philosophy of the Human Voice"; "Vocal Culture," by Murdock and Russell; "Explanatory and Pronouncing Dictionary of the Noted Names of Fiction," by William A. Wheeler; and Thomas F. Leonard, of Boston, my former esteemed instructor in elocution.

There is also embodied subject-matter taken from my own studies and analyses.

Miss M. F. Hendrick, instructor in elocution in our own school, has put me under obligations by reason of her valuable suggestions.

Others who have interested themselves in this labor with me are kindly remembered.

VII. **Fundamental Principle**: The vocal organs being in any given position, state, condition,

will be instrumental in producing a certain sound; any change in the position of any organs will necessarily modify the sound in a corresponding degree.

VIII. **Maxim**: "Exactness in articulation cannot exist without close discrimination and careful analysis."

IX. **Special Aims for the Student**: To possess great delicacy of hearing; to enjoy a sure and ample command of all the vocal apparatus; to make willing and profoundly respectful servants of a wise intellectual energy and of a justly balanced emotional nature. These had, the rest is easy.

PART FIRST.

THE VOWELS.

VOWELS = TONIC ELEMENTS.

1. Long ā = $\widehat{\text{ā+ē}}$ = e̱ = *ey* = *ao* = *au* = *ea* = *ay* = *ei* = *ai* = *aigh* = *eigh* = *alf* = a compound, or diphthongal sou[illegible]ith its radical or initial tone in ā-*le*, an[illegible]e close or vanish in ē-*ve*: the vanish is not heard until the mouth begins to close while attempting to prolong the radical, thus throwing the tongue up towards the roof of the mouth, which changes the tone into the vanish in ē.

Both initial and vanish are capable of indefinite prolongation; yet for ā the vanish must be very brief.

NOTE. — When used as a word, and unemphatic, *a* has a very brief sound, approaching to that of ŭ, or ŏ, or possibly ĕ.

FOR PRACTICE.

1. āle, fāte, Kāte, hāte, māte, grāy, gāte, re̱.

2. prāte, re̱ign, e̱ight, rātio, ne̱igh, āmen, slāin, strāight.

3. chāmber, squā̱lor, māin, āid, tiāra, yeā, pāin, obe̱y, wrāith, plāyer, apparātus, pā-

tron, strāta, pātriotic, āye, De̱y, he̱inous, sāy, tomāto, bāte, whe̱y, dāta, cāret, slāte, gāuge, gāol, jāil, dāy, breāk, ve̱il, gre̱y, prāyer, shāik, hālf-penny, sle̱igh, rāy, strāit, dāze, pre̱y, grāze, rājah, prāys, rāil, pāle.

---

2. S[illegible] ă = *ai* = *ua* = *al* = *aa* = a simple element. Yet a better study of it is given by Rush, who considers it = $\widehat{\text{ă}+\text{ē}}$-*rr* = a compound sound, the initial in ă-*t*, and the vanish in ē-*rr*. This appears more clearly if the tone, ă, be inflected either upwards or downwards: the vanish is heard only at the very closing of the sound, as the vocal organs begin to relax their tension. The vanish is very short; the radical is incapable of being prolonged, and is to be uttered with staccato brevity. The tongue is raised not so high as for ē, and higher than for ä; the mouth is wider open than for ĕ.

An attempt to prolong the tone produces a drawl.

It is held, as above remarked, that the sound of ă has no vanish; perhaps it is very generally so regarded.

This sound should never, in practice, be allowed to degenerate into that of Italian *a*, or that of short *e*.

(See Nos. 4 and 8, following.)

FOR PRACTICE.

1. măn, căt, băt, răt, hăt, măt, măll, găp, săt, mărigold, chănticleer, văt, ăccurate, pecăn, sălver, guăranty.

2. plăid, băde, jăck, jăg, ălgebra, măltreat, ălbite, ădder, chăp, ădage, ălternate, tăssel, ăccident, tălc, serăglio, guărantee.

3. năational, răational, sălmon, stămp, pătriotic, hălf-penny, răillery, răspberry, păssage, vălet, pănsy, rădices, exăct, plăt, wăx, strănd, Isaac.

---

3. Long before R, â = ê = *ai* = *ea* = *ei* = *hei* = a simple element, with possibly the initial in ā, but without any vanish.

Or, better by far, â may be regarded as a modification of ĕ-*nd*, by which it is to be understood that, with the vocal organs placed so as to utter ĕ, the sound of ā be attempted, steadily holding the organs the while rigidly for ĕ as far as possible, taking special care

that there be no vanish, or different sound, heard at the close of the utterance.

This tone is a distinct one, neither ā, nor ă, and should be mastered by practice; it is not a sound modified by *r*, although followed by it.

The extremes to be studiously avoided are ā and ă; properly uttered, it is a firm and pleasant tone.

The tone is a long sound, capable of being continued without destroying its quality.

FOR PRACTICE.

1. bâre, fâre, shâre, hâir, câre, châir, nê'er, stâre, glâre, stâir, mâre, châry, lâir, lâird, hâre.

2. whêre, hêir, râre, thêre, spâre, prâyer, ê'er, squâre, sweâr, bârely, châre, awâre, beâr, âir, flâre.

3. hârelip, solitâire, solidâre, thêir, peâr, pâir, teâr, târe, pârent, fâiry, êre, stâring, pâring, insnâre, blâre, dâring, weâr, scâre, pâre, dâre, scârce.

---

4. Italian ä = *au* = *ua* = *ea* = *al* = *e* = *ah* = a simple element usually so regarded.

But, following Rush, ä = $\widehat{\text{ä} + \text{ẽ}}$-*rr* = a compound sound, its radical in ä-*rm*, and its short vanish in ẽ-*rr*. The vanish is very slight and obscure, and begins at the instant when the positions of the vocal organs change as the tone is discontinued and the mouth closed. The mouth and throat are opened wide, the tongue being in its natural position of rest.

It is a long sound, and can be indefinitely prolonged without destroying it.

FOR PRACTICE.

1. äh, äre, äÿe, äÿ, ärm, färm, quälm.

2. fläunt, häunt, gäunt, däunt, gäpe, guärd, chärm.

3. fäther, shäh, heärth, staccäto, heärt, bälm, pälm, sirdär, märt, cälf, hälf, märl, snärl, cärl, läugh, läunch, lä, läundry, wräth, piäno, tomäto, älmond, älms, älmry, fä, sergeant, träunce, äunt, sälve, psälm, psältery, intäglio, saläam, ämen (*in singing*), hälfpenny, räjah, huzzä, hurräh, hä-hä, hälve.

---

5. Intermediate ȧ = *au* = a simple element, without a vanish; to prolong it is to

drawl. It is made by placing the vocal organs as if to give ă-*t;* then, holding the organs otherwise rigidly, bring the corners of the mouth a very little more towards a circle, also a little more tense, and draw the tip of the tongue slightly backwards and upwards, thus almost insensibly and hardly perceptibly thickening the tongue; then attempt to utter the sound of ă, not changing the vocal organs.

This element is one of the most delicate, soft, and effective short tones in our language.

The extremes to be avoided are ă and ä.

(Nos. 2 and 4 above.)

FOR PRACTICE.

1. slȧnt, mȧss, ȧsk, hȧft, ariȧ, rȧsp, polkȧ, hȧsp, shȧft, boȧ.

2. grȧsp, chȧnt, ȧfter, pȧss, mȧst, grȧnt, stȧff, lȧnce, trȧnce, aortȧ.

3. omegȧ, aurorȧ, nȧsty, grȧft, chȧncery, ȧlms, chȧnce, Pomonȧ, alphȧ, gȧsp, datȧ, stratȧ, alpacȧ, salpȧ, grȧss, algebrȧ, sodȧ, syrmȧ, armadȧ, zebrȧ, Dianȧ, mȧster, glȧss, drȧught, Frȧnce, tibiȧ, picȧ, syringȧ, mȧs-

tiff, quàff, dànce, piazzà, mannà, vàntage, guavà, mantuà, surpàss, guerrillà, arenàs, guttà-perchà, arnicà, tiarà, prolegomenà, commànd, pàst.

---

6. Broad ạ̈ = ô = *ou* = *au* = *aw* = *eo* = *oa* = *ao* = *oi* = a simple element usually so regarded; but, following Rush, ạ̈ = ạ̈ + ẽ-*rr* = a compound sound, with its radical in ạ̈-*ll*, and a short, obscure vanish in ẽ-*rr*. This vanish is more distinguishable when the tone is inflected either upwards or downwards. It discovers itself just as the vocal organs begin to change their position, as in closing the mouth, or in discontinuing the tone.

To give the tone represented by ạ̈, the mouth is opened wide upwards and downwards, as contrasted with the extension sidewise demanded by ä. (No. 4, above.)

The element is long; continuing it does not destroy it.

FOR PRACTICE.

1. ạ̈we, tạ̈lk, hạ̈ul, ạ̈ll, groạ̈t, hôrse, fôught, sạ̈uce, hôrn, môrbid.

2. stôrm, chôrd, wạ̈nt, Geôrge, swạ̈rm, tạ̈ll, môrn, lạ̈w, tôrch, mạ̈ll.

3. tôrt, m̤alt, a̤lway, s̤alt, fôrk, bôught, l̤aurel, nôught, fôr, nôr, bôrn, ôrder, n̤aught, ps̤alter, beng̤al, ôr, y̤awn, extraôrdinary, fôrty, st̤alk, pec̤an, ôught, psh̤aw, a̤ught, a̤lthough, boudôir, whôrl, w̤ater, tôrment.

NOTE. — For remarks on *nor, for, or, fork, torch, salt, form, order, extraordinary, forty, horn, horse, storm, born, morbid, torment,* see Note under ŏ, No. 18, following.

---

7. Occasional ạ = ŏ = same as No. 18, following, which see.

---

8. Long ē = ï = *ea* = *ei* = *ie* = *eo* = *ey* = *ae* = *oe* = *ay* = *i* = *ee* = a simple sound, one that "has one kind of sound for both the radical and vanishing movements"; it is a long sound, unchanged by indefinitely prolonging it.

"In the formation of this element, the tongue is raised convexly within the dome of the palate, pressing against its sides, and leaving only the smallest possible passage through which a vowel sound can be uttered."

FOR PRACTICE.

1. ēve, wēak, kēy, bēard, grēase.

2. mēte, trēes, bēan, yēa, bēaver.

3. fiēld, Caēsar, shēaves, liēf, ēel, machïne, lēisure, nēither, shēik, oēsophagean, sēize, lïen, briēf, quay, pēople, shïre, lēthe, ēither, polïce, suïte, hēath, dēpot, lēver, Europēan, thiēf, sï, plēad, spēcious, melodēon, pēony, omēga, seer, leer, sēine, sēnile, niēce, steed, pïano, piēce, piēr, tiēr, thē (*when emphatic*), mï, ēquable, sēriēs, teeth.

---

9. Short ĕ = *ei* = (*ieu* = ĕf) = *a* = *ai* = *ay* = *ea* = *eo* = *u* = *ue* = *ie* = *hea* = *oe* = *i* = a simple element, is a short, staccato sound, whose initial and vanish are one kind of sound; to prolong it is to drawl.

It is made by opening the mouth very similarly to that required by ē or by ä, although the tongue is not so much depressed as for ä, nor raised so high towards the palate as for ē.

The error to guard against is, that the sound of ĕ be not degenerated into that of ĭ, or that of ŭ, especially in words ending in

-ment, or in *-sect*, or in *-ject*, or in *-ness*, and the like.

FOR PRACTICE.

1. mĕt, lĕt, bury, lĕver, hĕifer, said, lĕopard, forehead, cayĕnne.

2. bĕt, dĕad, friĕnd, guĕss, says, any, bĕstial, lĕather, ĕnd.

3. mullĕin, lieutenant, tĕther, again, many, swĕat, greatnĕss, holinĕss, subjĕct, governmĕnt, prĕsto, against, hĕather, flying-squirrel, salvĕr, omĕga, pall-mall, ĕvanescent, rĕstaurant, oestrum, jĕopardy, bĕnd, lĕnd, mĕnd, ĕngine, trĕnd, wĕnd, vĕnd.

---

10. Occasional ê = â = same as No. 3, above, which see.

---

11. Occasional e̱ = ā = same as No. 1, above, which see.

---

12. Intermediate ẽ = ĩ = ỹ = *ea* = *ue* = *he* = a simple element incapable of being continued without detriment to its quality.

The tone is made by placing the vocal organs in a position intermediate between

that required for û-*rge*, and that for ĕ, the sound being less guttural than û, and less palatal than ĕ, the lips and buccal muscles being in position to utter ĕ, while the tongue is not raised high at the centre, although higher than it is when uttering û-*rn*. (See No. 29, following.)

In syllables, ẽ, ĩ, and ỹ are followed by *r*, yet not modified by it.

The four extremes to be avoided are: û-*rge*, and ê, a drawl of ă, and ŭ.

FOR PRACTICE.

1. nẽrve, ẽarth, hẽard, mẽrcy, sĩr, thĩrd, hẽrb, sẽrmon, fẽrn, vĩrgin.

2. pẽarl, lẽarn, yẽarn, bĩrd, gĩrl, cĩrcle, ẽarl, twĩrl, sẽrvant, thĩrsty.

3. mẽrchant, Ẽrwin, sỹrtic, altẽrnate, sỹrt, gutta-pẽrcha, advẽrt, sỹrma, ẽarn, vĩrtue, mĩrth, gĩrkkin, extẽrminate, sẽrgeant, thĩrteen, tẽrm, detẽr, squĩrm, bestĩr, spẽrm, ẽarly, sĩrt, guẽrdon, sẽrpolet, Ĩrwin, fẽrtile, advẽrtisement, shĩrred, fẽrvor, vẽrse, hẽrd, squĩrt, thĩrty, sẽrpent, hẽarse, skĩrmish, hẽr, ẽrror, skĩrt, fratẽrnal, sẽrve, affĩrm, consẽrve, ĩrksome, sĩrloin, transfẽr, insẽrt,

mÿrtle, shĭrt, bĕrg, intĕr, fĕrment, whĭrl, sĕrge, prefĕr, sĕrpulite, bĕrme, shĕrd, evĕrt, extĭrpate, dĭrt, supĕrb, extĭrp, sĭrdar, swĕrve, wĕre.

---

13. Long ī = $\widehat{\text{ä}+\text{ē}}$ = ȳ = *ie* = *ui* = *ai* = *ey* = *uy* = *igh* = *eigh* = *ei* = *eye* = *oei* = a compound sound whose initial is in ä-*sk* and vanish in ē-*ve;* each tone is short in duration, and both are uttered together as a single sound.

The vocal organs, to give the tone, are in the same position as for ä, while giving the initial of ĭ, followed immediately by ē.

Although the tone is called long, yet, its radical being short, the sound cannot be continued without harm to it; if there be an attempted prolonging of the tone it becomes more properly $\widehat{\text{ä}+\text{ē}}$.

To utter this tone delicately is a work that needs much care.

The accent is on the radical.

FOR PRACTICE.

1. pīne, tīne, līne, wīne, fīne, skȳ, īce, thīgh, bīne, pī, oeiliad.

2. **līe, shīne, nīne, drȳ, eȳe, buȳ, smīle, guīde, aīsle, mȳ** (*when emphatic*).

3. **īdes, līen, thībet-cloth, sīgh, līchen, guīle, advertīsement, allȳ, eȳas, tīara, pībroch, condīgn, bronchītis, heīgh-ho, eīther, sleīght, psȳchīatry, neīther, senīle, pīca, pīed, shīre, gneīss, porcīne, serpentīne, trīlobīte, sīmons, papȳrus, pī, aspīrant.**

---

14. Short ĭ = ȳ = *ui* = *e* = *ee* = *ie* = *o* = *u* = *eig* = *oi* = *ois* = *ai* = *u* = *ei* = a simple element; initial and vanish alike in quality; to prolong it is to drawl.

In making the tone the vocal organs are in the same position as that required for ē, except that the tongue is somewhat less near the palate; or, perhaps more exactly, except that the teeth are a little more separated at the front, while all the other portions of the vocal apparatus remain substantially as for ē. The error to avoid is ŭ.

FOR PRACTICE.

1. pĭn, tĭn, bĭll, buĭld, busy, lĭchen, lettuce.

2. sĭn, ĭll, guĭlt, sĭeve, been, squĭrrel, forfeit.

3. chĭcken, guĭnea, cuĭsh, English, sȳmbol,

guĭtar, women, pĭano, the (*when unemphatic*), cȳmbal, ȳcleped, turbĭne, surplĭce, psalmodȳ, chamois, berrĭed, cĭvilĭzation, thĭbet-cloth, tortoise, mȳ (*unemphatic*), foreign, sĭrrah, sĭrup, salsĭfȳ, ptĭsan, genuĭne, maritĭme, pretty, mountain, minute.

---

15. Occasional ï = ē = same as No. 8, above, which see.

---

16. Intermediate ĩ = ỹ = ẽ = same as No. 12, above, which see.

---

17. Long ō = ō⁀ōō = *oe* = *eau* = *ough* = *ow* = *au* = *eo* = *ew* = *oa* = *ou* = *oo* = *ot* = *aut* = a compound sound; the initial in ō-*ld*, and the vanish in ōō-*ze*; the accent is on the initial; the vanish is relatively short.

The vocal organs, in uttering the initial, are in a position between that for a̤-*we* and that for ōō-*ze*, the tongue being less depressed than for a̤, and the labial aperture made by the lips greater than for ōō; or, perhaps more correctly, the tongue and lower jaw

are dropped more in the initial ō than they are for ạ̈, the vocal apparatus remaining otherwise the same in both cases.

The tone is long; it can be continued on the radical to an indefinite length.

This tone is one of the richest in the language, in respect of its sonorousness.

FOR PRACTICE.

1. ōld, gōld, tōe, rōlled, hōld, fōld, sōul, mōst, ōwe, cōat, halōs, sew, pōll, hautboy, shōal.

2. yōlk, sōld, hōe, mōld, bōld, tōld, bōlt, whōle, flōw, dōor, pianōs, revōlt, dōugh, whōa, rōam.

3. cōcōa, dōge, brōnze, strew, cōma, bureau, pōlka, beau, tōw, sōurce, thorōugh, cōurt, borrōw, sō-sō, borōugh, althōugh, dō, melōdeon, pedagōgy, hautboy, whōlly, brōgue, yeōman, shōne, bōat, shōulder, Pomōna trilōbate, sal-sōda, depōt, cōurtier, sōl.

---

18. Short ŏ = ạ̈ = *ow* = *ou* = a simple element = a modification of ạ̈-*ll*.

The tone is made by the vocal organs in position as for ạ̈, except that the cavity of

the mouth is not so enlarged in the back portion of it, the lower jaw is drawn up a little farther, and the inside muscles of the cheeks are in greater contracted tension, while the aperture of the mouth is somewhat more widened; otherwise the organs are as for a̤.

The tone is short; prolonging it is to drawl.

This sound is one of the most decided and positive in its character that is found in our language.

The two extremes to be avoided are a̤, and the short sound of *o* that is noticed below in the special observation, that follows the subjoined note.

NOTE. — Because of their diacritical sign, given in the dictionary, the following words appear under a̤ (No. 6, above): *order, extraordinary, forty, torch, horn, horse, storm, form, nor, for, or, fork, morbid, born, salt.*

But it is undoubtedly a more excellent euphony to place them all under ŏ, and pronounce them as if written: ŏrder, fŏrty, extraŏrdinary, tŏrch, hŏrn, hŏrse, stŏrm, fŏrm, nŏr, ŏr, fŏr, fŏrk, mŏrbid, bŏrn, salt.

Other words may fall within this same observation.

SPECIAL OBSERVATION. — Another short sound occasionally obtrudes itself for that of the proper sound of ŏ. It is a modifica-

tion of ä, instead of a̤. To make it, the vocal organs are as for ä, except that the tongue is more depressed in its middle portion; the aperture formed by the lips is more extended sidewise in this case, than it is for ŏ as a modification of a̤, and the buccal muscles are in less tension as the sound is uttered.

This sound should not be tolerated; it gives an unmelodious, affected, vulgar pronunciation when adopted.

FOR PRACTICE.

1. cŏg, sŏng, nŏt, frŏth, rŏd, jŏcund, ŏffer, fŏx, hŏrrid, ḥalibut, stŏck, yạcht, dŏric, frŏm, lŏngest, yŏnder, prŏg, ŏffice, dŏlorous, hŏnest, wạs, cŏst, bŏrrow, cŏugh, ŏff-hand, crŏss, fŏreign, dŏgmatic, mŏral, squạlid, squạdron, chŏp, hŏugh, brŏnze, sŏvereign, cŏpse, ŏrange, shŏne, beyŏnd, synagŏgue, zoŏlogy, fŏrehead, nŏthing, wạnton, swạrm.

2. dŏg, lŏg, bŏg, Gŏd, sŏrrel, nŏmad, swạmp, bŏx, fŏster, lŏng, ŏn, wrŏng, ŏx, ŏf, lŏnger, tŏrrid, thrŏng, squạsh pedagŏgue, gŏng, bŏss, whạt, gŏne, chạps, wạnd, dŏmicile, brŏth, quạlity, trŏugh, revŏlt, brŏnchitis, pŏniard, pedagŏgical, extŏl, gŏspel, shŏugh,

sing-sŏng, knŏwledge, prŏlegŏmena, cŏnch, sŏlecism, wa̤nder, ŏffal, ŏracle.

---

19. Occasional ȯ = ŭ = same as No. 26, following, which see.

---

20. Long and close o̤ = ōō = ṳ = *oe* = *ou* = *ough* = *wo* = *oeu* = *ui* = *ew* = *ue* = a simple element, radical and vanish alike.

In forming the tone the lips are nearly closed, leaving only a small aperture for the vocality to escape, as in *m*-o̤-*ve*.

It is a long sound, can be continued and still retain its integrity.

The three extremes to guard against are ŏŏ, ū, and ŭ.

FOR PRACTICE.

1. mo̤ve, do̤, chew, rōōm, sṳre.

2. sho̤e, so̤up, fōōd, mōōn, yo̤u.

3. strew, ro̤utine, prōve, accrṳe, ewer, threw, bōōty, to̤mb, grṳel, rōōt, sōōn, rōōd, brōōm, sōōthe, rōōf, wound, sōōth, manœṳvre, brṳit, yo̤uth, ro̤ute, to̤ur, so̤u, whōōp, co̤ugar, cōōp, slōōp, tōōl, trōōp, hōōp, sōōt,

chṳte, cocoon, sṳmach, trṳe, Bṳddha, sprṳce, brew, sṳfi, rheṳm, yo̤ur, hṳmor, sho̤ugh, drew, bo̤udoir, rṳin, who̤, bro̤ugham, rṳe, to̤, cano̤e, recrṳit, surto̤ut, rṳde, rṳmor, rṳral, pyrṳric, grew, ewe, yṳle, yew, hallōō, tōō, two̤, bōōt, rṳle.

---

21. Middle or obtuse o̤ — ŏŏ = ṳ = a simple element; in kind, or character, like that of *d*-o̤, as in No. 20, above, but the quantity is shortened, so that to continue it is to destroy it.

The extremes to avoid are o̤, or ōō, and ŭ.

FOR PRACTICE.

1. wo̤lf.

2. wo̤man.

3. bo̤som, fŏŏt, wŏŏd, gŏŏd, bṳsh, bṳll, pṳll, hŏŏd, wo̤uld, sṳgar, hŏŏk, pṳt, co̤uld, pṳsh, bŏŏk, wŏŏden, hŏŏp, sṳgary, sho̤uld, apro̤n.

---

22. Occasional ô = a̤ = same as No. 6, above, which see.

---

23. Long ōō = o̤ = ṳ = same as No. 20, above, which see.

24. Short ŏŏ = ọ = ụ = same as No. 21, above, which see.

---

25. Long ū = ē+ōō = *ew* = *eu* = *oeu* = *ieu* = *eau* = *uh* = *ue* = *ui* = *iew* = a compound sound; the radical in ē and the vanish in ōō-*ze; the radical,* ē, *being hardly half as long in time of uttering as the vanish,* ōō; the vanish follows the initial so closely in utterance that the sounds appear one.

NOTES. — I. "When ū begins a syllable, or is preceded by any one of the sounds *k, g, p, b, f, v, m,* the sound of *y* is clearly perceived." (See No. 69, following.)

As: use = y+ōō-*se*, or ī+ōō-*se*; youth = y+ōō-*th*, or ī+ōō-*th*.

II. When *th, t, n, l, s,* or *d* precedes ū in the same syllable, the ē element of the ū is made as brief as possible, although it still retains its integrity of character, and must be uttered, in the same syllable, in its proper position, immediately preceding the ōō element.

Or the ē element may be considered as that very brief tone which enables the consonant to affix itself easily to the ōō element of the ū.

As: tune = *t*-(ē)-ōō-*ne;* flute = *fl*-(ē)-ōō-*te;* ture = *t*-(ē)ōō-*re:* not, *tōōne, flōōt, tōōre.*

OBSERVE: The extremes to be avoided with studious care, are: 1st. Not to make the ē

element of ū too prominent; this gives an affected and offensive twang to the pronunciation.

2d. Not to give too indifferent attention to the ē element; this causes an indolent, vulgar pronunciation to words containing ū.

FOR PRACTICE.

1. ūse, blew, sūe, dūty, tūne, sūit, stūpe, new, mewl, ensūe, lūte, sūperb, knew, maneūver, sūable, eūlogy, eūpeptic, mūtiny, pollūte, pellūcid, fūgue, literatūre, pseūdo, view, stūpid, purlieū, sewer.

2. blūe, dew, glūe, tūbe, cūbic, cūe, cūbe, hūmor, pew, flūe, cūte, pursūe, natūre, whew, fūgleman, sūitor, inclūde, flūte, furnitūre, feūd, ūdal, hūe, ūsage, sūtūre, flew, Eūropean, pūissant.

3. pūny, lūcid, anew, thūrification, jūry, few, eūphuism, mūte, true-blūe, hūmid, mew, būchu, beaūty, būhl, lieū, hūman, adieū, mūle.

---

26. Short ŭ = ȯ = *ou* = *iou* = *io* = *oo* = *oe* = *o* = *oi* = *e* = *hu* = (*o* = *wŭ*) = *eou* = a simple element; it is a short, staccato sound,

incapable of continuance without becoming a drawl.

To make it, the vocal organs are in the same position as for ĕ, except that the tongue is lower and flatter down at the bottom of the mouth, and the corners of the mouth are, possibly, in a little less tension of the inside muscles, although for this, as for all the short vowel sounds, the corners of the mouth are felt to be in more or less of tension.

FOR PRACTICE.

1. ŭp, rŭt, joŭst, wȯn, cȯvet, nȯthing, gorgeoŭs.

2. cŭp, tȯn, jŭst, sȯn, dȯne, nȯne, flood.

3. sŭn, dȯes, lȯve, smȯther, soŭthern, dȯst, mȯther, brȯther, mȯney, one, once, pȯmewater, tȯngue, hŭmble, pȯmegranate, dȯth, soŭgh, sȯme, bŭccal, bŭt, dȯnjon, pȯmmel, trillion, pŭrpose, gȯvern, cȯlor, dŭst, salmon, cŭff, sqŭirrel, porpoise, billion, egregioŭs, the (*when unemphatic*), enoŭgh, million, sloŭgh, thȯrough, bȯrough, wholesȯme, gȯvernȯr, cȯmpany, egressiȯn, tȯnnage, cȯmpass, sȯvereign.

---

27. Long and close ṳ = o̤ = ōō = same as No. 20, above, which see.

OBSERVE: Whenever ū is immediately preceded by the sound of *sh*, *zh*, *r*, or the consonant *y*, the ē element of ū is entirely dropped, and the above sounds affix themselves directly to the ōō element of the ū. Whence ṳ = ū, or ē+ōō, without its initial ē; simply the ōō vanish of ū.

As: sure = shōōr, you = yōō, rule = rōōl, azure = azhōōr.

---

28. Middle and obtuse ṳ = ŏō = o̤ = same as No. 21, above, which see.

---

29. Short and obtuse û = *o* = *ou* = a simple element; it is a short sound. To utter this tone, the vocal organs are in position nearly as for ŭ, except that the back part of the mouth is made larger by depressing the roots of the tongue.

"This is often called the neutral, or natural, vowel, because it is made in the manner the most natural and unconstrained by the vocal organs."

Although û is followed by *r*, it is a distinct sound, and not modified by it.

The extreme to be avoided is ŭ.

FOR PRACTICE.

1. ûrge, sûrf, spûr, concûr, blûr, pûrse, hûrt.
2. bûrn, tûrn, slûr, demûr, blûrt, worth, whorl.
3. tûrner, incûr, tûrbot, sûrloin, pûrl, pûrpose, tûrbine, word, worse, coûrtesy, pûrlieu, tûrkey, gûrgle, wort, pûrslane, work, spûrn, bûrr, worm, sûrcingle, world, tûrf, worship, whortle, sûrplus, sûrvey.

---

30. Long ȳ = ī = same as No. 13, above, which see.

---

31. Short y̆ = ĭ = same as No. 14, above, which see.

---

32. Intermediate ỹ = ĭ = ẽ = same as Nos. 12 and 16, above, which see; although it is held by some that it, in a few words, approaches û, as in *myrrh*, *myrtle*. This is a subject of question.

---

33. The diphthongs *oi* and *oy* = ŏ‿+‿ĭ = *ois* = a compound sound; the initial in ŏ-*dd*, the vanish in ĭ-*n*, and the accent on the radical.

The tone is short, it cannot be continued.

The caution to be observed is that the initial do not become a̤, as No. 6, above.

FOR PRACTICE.

1. voice, boy.

2. choice, coy.

3. oil, toil, joy, foil, boil, spoil, coil, oyster, toy, join, chamois, hoiden, point, poignant.

---

34. The diphthongs *ou* and *ow* = ŏ+ōō = *ough* = a compound sound, the initial in ŏ-*dd* and vanish in ōō-*ze*; the initial has the accent, and is very short. The sound is a short one.

It is sometimes held that the sound = ä+ōō, but this is hardly the pleasant, delicate tone that is compounded of ŏ+ōō, and it should not be allowed in respectable pronunciation.

FOR PRACTICE.

1. cow, now.

2. bow, row.

3. bough, wound, route, drought, pow-pow, plough, slough, plow, shower, tower, power, bower, dower, hour, our.

PART SECOND

THE CONSONANTS.

CONSONANTS.

SUBVOCAL (SUBTONIC) AND ASPIRATE (ATONIC) ELEMENTS.

NOTE. — All subtonics have "a momentary terminative portion of the subtonic sound," called the vocule; it approaches ē-*rr*.

35. B = *be* = a simple element, subvocal, short, explosive. To make the sound: Close the lips and separate the jaws as if to pronounce the word b-*oy*; close the back nostrils with the soft palate; then allow the vocalized breath to compress itself within the mouth, until the lips are suddenly forced apart by the compression.

All vocality ceases instantly at the separating of the lips.

FOR PRACTICE.

1. boy, babe, bay, boil.
2. bat, bite, bit, bank.

---

36. Ç (*soft*) = *s* = a simple element; aspirate, capable of being continued, yet should be very short.

It is made by bringing into contact, or very nearly so, the front teeth only; open the lips, draw back from the front teeth the end of the tongue as if to pronounce the words ç-*ent*, s-*un*, and emit between the tongue and teeth or upper gum the unvocal breath only.

FOR PRACTICE.

1. çite, song, çion, sing.
2. nieçe, çipher, sell, çentury.

---

37. Є (*hard*) = єh = *k* = (*qu* = $\widehat{k+w}$) = *ck* = *gh* = *qu* = a simple element; aspirate, abrupt, short, percussive.

To make the sound: Open the mouth as if to pronounce the word є-*at*, holding the unvocal breath abruptly stopped at the larynx, or upper windpipe, compressing the breath the while within the windpipe and lungs; then allow the compressed breath to escape suddenly and forcibly through the mouth, but without vocality.

FOR PRACTICE.

1. єhorus, kind, talє, piєnie, king, liquor.
2. liєhen, єall, lick, buєhu, hough.

3. liquid, pibroch, kick, distich, christian, licorice, architecture, liquorice.

---

38. Ch = $\widehat{t+sh}$ (*nearly*) = *c* = *tch* = a compound element; aspirate, short, with the initial in t-*en*, and the vanish in sh-*oe*. For instructions, see Nos. 61 and 60, following.

"The ordinary sound of *t* is uttered with the tip of the tongue pressed against the gum of the upper front teeth. The first element of *ch* is uttered with the upper flat surface of the tongue, near the tip, applied to the gum at a point higher up, just where a relaxation of the contact produces the configuration requisite for sounding *sh*, the second constituent of the compound.

The two elements are so closely blended in pronunciation that, like a diphthong or compound vowel, they have the effect of only a single sound or beat upon the ear."

NOTE. — It is also held that *ch* represents an independent sound, rather than a compound one. A close analysis discovers grounds for this position.

FOR PRACTICE.

1. church, arch, much, richer, match, branch, rich, each, patch, chew, chowder, beach, speech.

2. lichen, child, satchel, chat, choice, which, stich, chaps, scratch, batch, sachel, violoncello, change.

---

39. Çh (*soft*) = *sh* = same as No. 60, following, which see.

---

40. Ꞓh (*hard*) = ꞓ = *k* = same as Nos. 37, above, and 47, following, which see.

---

41. D = ġ = *g* = *ld* = a simple element; subvocal, abrupt, explosive, short. To make the sound: Open the mouth as if to pronounce the word d-*o*, raise the soft palate to prevent the escape of sound through the nostrils, press the tip of the tongue somewhat hard against the gum of the upper front teeth, then force vocalized breath into the mouth. All vocality abruptly ceases when the tip of the tongue drops from its contact with the gum.

FOR PRACTICE.

1. day, dare, should, ding, dive.

2. suggest, prodiġious, drew, suggestion, dong.

42. F = *gh* = *ph* = *lf* = a simple element; aspirate, capable of being prolonged. It is made by placing the upper teeth upon the lower lip, and then emitting between them the breath without vocality.

FOR PRACTICE.

1. fan.
2. laugh.
3. cough, enough, sylph, cipher, slough, calf, nephew.

---

43. Ḡ (*hard*) = *gh* = *gue* = a simple element; subvocal, abrupt, explosive.

To make the sound: Open the mouth as if to pronounce the word g-*o*; abruptly stop the passing of breath "by a contact of the root of the tongue with the posterior part of the palate, which also is raised to cover the back nostrils"; compress vocalized breath within the pharynx and upper windpipe and lungs; then suddenly relax the muscular tension of the vocal organs, allowing the intonated breath to escape through the mouth, all vocality ceasing at the instant of escape; the escape being really only an aspiration.

FOR PRACTICE.

1. ḡet, ḡave, ḡlee, ḡloss, ḡore, ḡloze, ḡherkin, suḡgestion.

2. brogue, rogue, fugue, ḡood, ḡimp, ghostly, suḡgest, coḡnizant.

---

44. Ġ (*soft*) = $\widehat{d+zh}$ (*nearly*) = *j* = *dge* = *i* = a compound sound; subvocal, short, initial in d-*o*, and vanish in *a*-z-*ure*. See Nos. 41, above, and 72, following. (For force of *nearly*, see No. 38.)

Yet the tip of the tongue, in sounding the initial in *d*, is placed as it is in the initial of *ch*. See No 38, above.

FOR PRACTICE.

1. ġem, ridġe.

2. raġe, joy, suggestion.

3. jar, enġine, pledġe, salvaġe, cottaġe, fledġe, swedġe, deranġe, arranġe, prodiġious, pedagoġic.

---

45. H = *wh* = a simple element; aspirate, may be somewhat prolonged. It is made by emitting unvocalized breath through the mouth, the vocal organs being in any position

that is required by the following sound in the syllable.

FOR PRACTICE.

1. hat.

2. hen.

3. how, who, whom, whole, whoop, ho, high, hit, hoist, hole.

---

46. J = ġ = $\widehat{d+zh}$ (*nearly*) = *i* = a compound sound; subvocal, short. Same as No. 44, above. (For force of *nearly*, see No. 38.)

FOR PRACTICE.

1. jay, joy, jail, ġem, Ġeorġe, ġyve, ġypsy, ġymnast, ġypsum, ġyral, ġyroscope, ġyre, prodiġious.

---

47. K = c = ch = *gh* = *ck* = *dk* = *lk* = *q*, although never sounded alone = *qu* = *que* = a simple element; aspirate, abrupt, percussive. For directions, see No. 37, above.

FOR PRACTICE.

1. kine, hough, lough, shough, king, cat, chorus, distich, coquette, oblique, conquer, banquet, hemistich, wreck, chlorine, quadrille, grotesque, tackle, couch, talk, handkerchief.

48. L = *gl* = *le* = *ln* = *cl* = *ll* = *tle* = *sle* = a simple element; subvocal, can be prolonged. To make the sound: Open the mouth as if to pronounce the word l-*ay*; then, the tip of the tongue remaining against the gum of the upper front teeth as for *d*, utter forth the vocality through the mouth, stopping it instantly as the tongue drops from its pressing against the gum.

FOR PRACTICE.

1. lull, cloy, call, isle.
2. loyal, muscle, subtle.
3. kiln, seraglio, intaglio, mettle, lingo, loud, long, lump, lazy.

---

49. M = *mb* = *lm* = *mn* = *mme* = *gm* = *chm* = a simple element; subvocal, may be continued.

It is made by opening the inner mouth as if to pronounce the word m-*ay*, keeping the lips firmly closed the while, and directing the intonated breath outwards through the nostrils; all sound ceases at the parting of the lips.

FOR PRACTICE.

1. mow, march, mall.
2. plumb, limn, hymn.

3. chamois, phlegm, drachm, limb, malmsey, programme, autumn.

---

50. N = *mp* = *kn* = *gn* = *pn* = *en* = *in* = *hn* = *mn* = *ven* = *nd* = *dne* = *ign* = a simple element; subvocal, can be prolonged.

It is made by opening the mouth as if to pronounce the word n-*o*; the tip of the tongue presses against the upper gums just back of the front teeth as for *l*, or *d*; the vocalized breath is then directed outwards through the nostrils.

All sound instantly ceases at the dropping of the tongue from the roof of the mouth.

FOR PRACTICE.

1. nun, nip, nay, none, knee.

2. navy, knot, now, know, knap.

3. knock, knives, gnash, reign, seven, comptroller, knight, knit, knave, knarl, gneiss, knag, knab, pneumatic, knew, knead, seignior, poignant, condign, mnemonic, sevennight, handsome, malign, Wednesday, hoiden, cousin, johnite, cognizant, cognizor.

---

51. Ng = n̲ = same as No. 52, following, which see.

52. N = *ng* = a simple element; subvocal, capable of continuing.

It is produced by opening the mouth as if to pronounce the word *si*-ng; the tongue, instead of being pressed upwards against the gum, as in No. 50, is at the bottom of the mouth with its tip somewhat drawn backwards, thus thickening it as for making the sound of ḡ; the vocalized breath is directed outwards, mostly through the nostrils.

The sound ceases abruptly as the following sound in the syllable is reached. Its length varies as the words do.

FOR PRACTICE.

1. ink, link, zinc, think, finger, wrinkle.

2. minx, banker, linger, English, uncle, twinkle.

3. mangle, adjunct, banquet, ankle, tincal, vanquish, angry, Yankee, conqueror, concord, tincture, lingual, congress, finglefangle, lingo, spank, compunction, angle, sphinx, syringa, extinguish.

---

53. P = *ph* = a simple element; aspirate, short, explosive. The sound is made by

opening the mouth, the lips closed the while, as if to pronounce the word p-*ay*; the aspirate breath is compressed within the mouth; the lips are forced suddenly apart by this compressed breath; there is no vocality, nor continuing of sound.

FOR PRACTICE.

1. pay, pine, play.
2. pin, pipe, pound.
3. spend, stipend, diphthong, naphtha, ophthalmy, triphthong.

---

54. Ph = *f* = a simple element; aspirate, as No. 42, above, which see.

FOR PRACTICE.

1. fan, calf, phantom, sylph, nephew, diphthong, philosophy.

---

55. Q, *or more exactly*, *qu* = $\widehat{k+w}$ = *cu* = a compound element, semi-subvocal, short; its initial being in k-*ing*, and its vanish in w-*ing*.

For directions, see No. 47, above, and No. 65, following.

FOR PRACTICE.

1. queen, cuish.

2. query.

3. qualify, conquest, Quebec, quince, quantity, quadrille, quadruple, banquet = ban‿k + wet.

---

56. R (*initial*) = *rh* = *wr* = a simple element; subvocal, short.

"Initial *r*, as in r-*ap*, is formed by vivid and energetic vibrations of the tip of the tongue against the interior ridge of gum, immediately over the upper fore-teeth, forming a partially vocalized sound, clear and forcible, but very brief.

"It should never extend to a prolonged trill or roll."

FOR PRACTICE.

1. ring, rang, wrong, rhyme.

2. rite, route, rhomb, wrap.

3. rheum, rhetoric, rhythm, rhinoceros, pyrrhic.

---

57. R (*final*) = *rps* = *rp* = *re* = a simple element; subvocal, long.

"Final *r*, as in *oa*-r, is a softer sound than

that of initial *r*, of longer duration, modified by a slight and gentle vibration of the whole fore-part of the tongue, retracted, and rising towards the roof of the mouth, but not actually touching it."

"The just observance of the true character of this difference between initial and final *r* is a point of great moment in enunciation, and decides its style, as regards taste and culture."

FOR PRACTICE.

1. roar, more, our, store, tower, corps, pear.
2. floor, soar, tare, corps, bower, tear, hair.

---

58. S (*sharp*) = ç = çe = *sh* = *ps* = *c* = *sw* = *st* = *sch* = *se* = *ss* = *sth* = a simple element; aspirate, hissing, short. See No. 36, above.

FOR PRACTICE.

1. son, sin, çent, single, çentury, cuish, isthmus, poliçe, çider, schism, psalm, çymbal, stress, rise, violoncello, asthma, psoas, psychic, pseudo, answer, sword, hostler.

---

59. Ş (*soft or vocal*) = *z* = a simple element; subvocal, may be prolonged.

To make it, the vocal organs are in the position requisite for s-*o* or ç-*ent*; and instead of unvocal breath going forth, the breath is vocalized. The sound is a buzzing one, and is to be made with delicacy.

FOR PRACTICE.

1. haş, sayş.

2. buşy, cloşe.

3. iş, almş, zone, uşe, houşe, amuşe, corpş, toişe, ideş, guişe, elyşian, arenaş, bureauş, ptişan, waş, hiş, rişe, wişe, malmşey.

---

60. Sh = *c* = *s* = *t* = *ce* = *ci* = *se* = *si* = *ti* = *si* implied in *xi* (= *ksi*) = *sy* implied in *su* (= *syoo*) = *sy* implied in *xu* (= *ksyoo*) = *ch* = *chs* = *sc* = *sch* = *sci* = a simple element; aspirate, may be continued.

It is made by opening the lips as if to pronounce the word sh-*y*; the jaws are somewhat closed; there is a partial contact of the upper surface of the tongue, near the tip, with that part of the arch or dome of the palate which is just above the gums of the front teeth; and there is an effusion of unvocal breath through the narrow aperture left for its escape.

FOR PRACTICE.

1. *sh*elf, oc*e*an, *sch*orl, *s*umac, fu*ch*sia, feti*ch*, nau*s*eate, cap*ti*ous, oceanic.

2. *ch*aise, so*c*ial, ra*ti*o, *s*ure, no*xi*ous, oceanic, ten*si*on, con*sci*ence.

3. nego*ti*ation, nau*se*ous, men*su*ration, lu*xu*ry, con*sci*entious, mare*sch*al.

---

61. T = *th* = *cht* = *ght* = *ed* = *pht* = *pt* = *b* = *bt* = *dt* = *ct* = a simple element; aspirate, short, explosive.

It is made by the vocal organs in position requisite for *d*; but only aspirate breath is expired, instead of vocalized. For further directions, see No. 41, above.

FOR PRACTICE.

1. tent, right.

2. text, light.

3. bright, night, tempt, yacht, thyme, subtle, asthma, doubt, drought, faced, vexed, flashed, phthisic, Thomas, tin, trill, ptisan, ycleped, surpliced, debtor, indict, victuals, stadtholder, pterapod, hatched, receipt, pteropodous, stuffed, cracked, tripped, vouched, piqued.

62. Th (*sharp*) = *phth* = a simple element; aspirate, capable of being prolonged.

To make the sound, the tip end of the tongue is placed between the front teeth, and aspirate breath is expelled through the mouth, as in th-*in*.

FOR PRACTICE.

1. thin.
2. think.
3. thigh, thrice, three, throw, pith, myth, lith, with, phthisis, withe.

---

63. Th (*flat or vocal*) = *the* = a simple element; subvocal, may be continued.

It is produced by the vocal organs in the same position as for th-*in* (see No. 62, above), only vocality is uttered instead of unvocal breath.

FOR PRACTICE.

1. thine.
2. thou.
3. thy, baths, these, those, beneath, clothe, with, breathe, them.

---

64. V = *ph* = *f* = *lve* = *ve* = a simple

element; subvocal, can be continued. It is produced by the vocal organs in the position requisite for f-*ay* (see No 42, above), and vocalized breath emitted instead of aspirate.

FOR PRACTICE.

1. valve.
2. vex.
3. of, salve, halve, vein, stave, levity, vain, relieve, Stephen, nephew.

---

65. W = $\overline{\text{oo}}$ (*very short*) *nearly* = *u*, in *ua* (*sometimes*) = *ou* = *ui* = (*o* = wŭ) = a simple element; subvocal, very short.

"W is nearly, in its element, $\overline{\text{oo}}$ (see No. 23, above), but it requires for its utterance a closer position, or greater contraction, of the labial aperture; this compression of the lips changes the quality of the sound, giving it a buzzing and articulate character, rather than the soft pure vocality."

FOR PRACTICE.

1. wo, one, wiles, once.
2. water, wild, wart, reward.
3. suite, guano, zouave, suavity.

66. Wh = $\widehat{h+w}$ = a compound element; semi-subvocal, short; its initial in h-*ow*, and its vanish in w-*hy*.

For directions, see Nos. 45 and 65, above.

FOR PRACTICE.

1. whirl, what, why, where, whoa, when, whoop, whang, whale, whorl.

---

67. X (*sharp*) = $\widehat{k+s}$ = a compound element; aspirate, short, abrupt; initial in k-*ey* and vanish in s-*ing*. See Nos. 47 and 58, above.

FOR PRACTICE.

1. ox, box, cox, tax, flax, exit, expect, doxology, proximity, vexation, exercise, excavate, excellence.

---

68. X̱ (*soft*) = $\widehat{g+z}$ = a compound element; subvocal, short, explosive; initial in g-*o* and vanish in z-*eal*. See No. 43, above, and No. 70, below.

FOR PRACTICE.

1. ex̱ist, ex̱ample, ex̱ert, ex̱emplary, ex̱ude, ex̱aminate, ex̱hort, ex̱hale.

69. Y = ē (*very short*) *nearly* = *i* = *l* = *h* = *j* = a simple element; subvocal, brief.

"This element, as a consonant, differs from ē by a closer approximation of the tongue to the roof of the mouth, which destroys the pure vocality of ē."

FOR PRACTICE.

1. you.

2. ye.

3. yell, genius, intaglio, seraglio, minion, familiar, brilliant, bestial, spaniel, spaniard, poniard, surveillance, million, courtier, humor, hallelujah, mixtion, trillion.

---

70. Z = ş = *x* = *es* = *ze* = *sp* = *cz* = *sth* = *zh* = a simple element; subvocal, may be continued.

It is made similarly to ş; see No. 59, above.

FOR PRACTICE.

1. zeal, zone, frozen, xanthus, xebec, xylography, idleşby, bronze, raspberry, czar, asthma, zho, iş, symposium.

---

71. Z = *zh* = a simple element; subvocal, may be continued.

It is made by the vocal organs in the position requisite for sh-*are*, and intoned breath emitted instead of aspirated.

For further directions see No. 60, above.

FOR PRACTICE.

1. seizure.

2. azure.

3. grazier, brazier.

72. Zh = *zi* = *si* = *s* = *ti* = *g* = *z* = same as No. 71, above, which see.

FOR PRACTICE.

1. gra*z*ier, fu*s*ion, sympo*s*ium, adhe*s*ion, tran*si*tion, rou*g*e, a*z*ure.

PART THIRD.

RECAPITULATION AND INDEX.

RECAPITULATION AND INDEX.

VOWEL ELEMENTS.

Page	No.	
13–14	**1**	ā=ā+ē=e̱ (=No. 11)...āle, de̱y.
14–15	**2**	ă...ăt.
15–16	**3**	â=ê (=No. 10)...âir, êre.
16–17	**4**	ä...ärm.
17–19	**5**	å...åsk.
19–20	**6**	ạ̈=ô (=No. 22)...ạ̈we, ôught.
20	**7**	ạ=ŏ (=No. 18)...whạt, ŏx.
20–21	**8**	ē=ï (=No. 15)...ēve, shïre,
21–22	**9**	ĕ...mĕt.
22	**10**	ê=â (=No. 3)...êre, âir.
22	**11**	e̱=ā (=No. 1)...de̱y, āle.
22–24	**12**	ẽ=ĩ=ỹ (=Nos. 16, 32)...hẽr, sĩr, sỹrt.
24–25	**13**	ĩ=ā+ē=ȳ (=No. 30)...īce, bȳ.
25–26	**14**	ĭ=ỹ (=No. 31)...ĭn, sỹmbol.
26	**15**	ï=ē (=No. 8)...shïre, ēve.
26	**16**	ĩ=ỹ=ẽ (=Nos. 32, 12)...sĩr, sỹrt, hẽr.

Page	No.	
26–27	**17**	ō=ō͡+ōō...ōld.
27–30	**18**	ŏ=ạ (=No. 7)...ŏx, whạt.
30	**19**	ȯ=ŭ (=No. 26)...sȯn, ŭp.
30–31	**20**	ọ̈=ōō=ụ̈ (=Nos. 23, 27)...dọ̈. tōō, rụ̈le.
31	**21**	ọ=ŏŏ=ụ (=Nos. 24, 28)...wọlf, gŏŏd, pụt.
31	**22**	ô=ạ̈ (=No. 6)...ôught, ạ̈we.
31	**23**	ōo=ụ̈=ọ̈ (=Nos. 27, 20)...tōō, rụ̈le, dọ̈.
32	**24**	ŏo=ụ=ọ (=Nos. 28, 21)...gŏŏd, pụt, wọlf.
32–33	**25**	ū=ē͡+ōō...flūe.
33–34	**26**	ŭ=ȯ (=No. 19)...ŭp, sȯn.
34–35	**27**	ụ̈=ọ̈=ōo (=Nos. 20, 23)...rụ̈le, dọ̈, tōō.
35	**28**	ụ=ọ=ŏo (=Nos. 21, 24)...pụt, wọlf, gŏŏd.
35–36	**29**	û...bûrn.
36	**30**	ȳ=ī (=No. 13)...bȳ, īce.
36	**31**	ỹ=ĭ (=No. 14)...sỹmbol, ĭn.
36	**32**	ỹ=ẽ=ĭ (=Nos. 12, 16)...sỹrt, hẽr, sĭr.
36–37	**33**	oi=oy=ŏ͡+ĭ...oil, boy.
37	**34**	ou=ow=ŏ͡+ōō...our, now.

CONSONANT ELEMENTS.

Page	No.	
41	**35**	b...babe.
41–42	**36**	ç (*soft*)=s (=No. 58)...çent, sing.
42–43	**37**	ȩ (*hard*)=ȩh=k (=Nos. 40, 47)... ȩat, ȩhorus, kine.
43–44	**38**	ch=t͡+sh (*nearly*)...church.
44	**39**	çh (*soft*) = sh (= No. 60)...çhaise, shun.
44	**40**	ȩh (*hard*)=k=ȩ(=Nos. 47, 37)... ȩhorus, kine, ȩat.
44	**41**	d...day.
45	**42**	f=ph(=No. 54)...fan, phantom.
45–46	**43**	ḡ (*hard*)...ḡay.
46	**44**	ġ (*soft*) =d͡+zh (*nearly*)=j (=No. 46)...ġem, jay.
46–47	**45**	h...hay.
47	**46**	j=d͡+zh (*nearly*)=ġ (=No 44)... jay, ġem.
47	**47**	k = ȩ = ȩh (= Nos. 37, 40) = qu... kine, ȩat, ȩhorus, coquette.
48	**48**	l...lull.
48–49	**49**	m...maim.

Page	No.	
49	**50**	n...nun.
49	**51**	ng=n̲ (=No. 52)...sing, in̲k.
50	**52**	n̲=ng (=No. 51)...in̲k, sing.
50–51	**53**	p=ph (=No. 54)...pay, naphtha.
51	**54**	ph=f (=No. 42)...phantom, fan.
51–52	**55**	qu=k⁀+w...queen.
52	**56**	r (*initial*)...rap.
52–53	**57**	r (*final*)...oar.
53	**58**	s (*sharp*)=ç (=No. 36)...sing, çent.
53–54	**59**	ṣ (*soft*, or *vocal*) = z (=No. 70)... haṣ, zone.
54–55	**60**	sh=çh (=No. 39)...shun, çhaise.
55	**61**	t...tent.
56	**62**	th (*sharp*)...thin.
56	**63**	ṭh (*flat* or *vocal*)...ṭhy.
56–57	**64**	v...valve.
57	**65**	w=o͞o (*very short*) (*nearly*)...wīnd.
58	**66**	wh=h⁀+w...what.
58	**67**	x (*sharp*)=k⁀+s...box.
58	**68**	x̱ (*soft*)=g⁀+z...ex̱ist.
59	**69**	y...you.
59	**70**	z=ṣ (=No. 59) = zh...zone, haṣ, zho.
59–60	**71**	z=zh (=No. 72)...azure.
60	**72**	zh=z (=No. 71)...azure.

PART FOURTH.

INDEX AND COMPARISON OF THE DIACRITICAL SIGNS USED BY WEBSTER AND BY WORCESTER.

ABBREVIATIONS.

For Webster, Wb. ; for Worcester, Wor.

NOTE.

The numbers in the first column denote the page of the text on which are the numbers of each as noted by the second column.

INDEX, AND COMPARISON OF THE DIACRITICAL SIGNS.

Page.	No.	Wb.	Wor.	Page.	No.	Wb.	Wor.
13 – 14	**1**	ā	ā	30 – 31	**20**	ọ̈	ô
14 – 15	**2**	ă	ă	31	**21**	ọ	û
15 – 16	**3**	â	ȧ	31	**22**	ô	ö
16 – 17	**4**	ä	ä	31	**23**	ōō	ôô
17 – 19	**5**	ȧ	ȧ	32	**24**	ŏŏ	û
19 – 20	**6**	ạ̈	â	32 – 33	**25**	ū	ū
20	**7**	ạ	ŏ	33 – 34	**26**	ŭ	ŭ
20 – 21	**8**	ē	ē	34 – 35	**27**	ṵ̈	ū
21 – 22	**9**	ĕ	ĕ	35	**28**	ṵ	û
22	**10**	ê	ê	35 – 36	**29**	û	ü
22	**11**	e̱	ā	36	**30**	ȳ	ȳ
22 – 24	**12**	ẽ	ë	36	**31**	ỹ	ỹ
24 – 25	**13**	ī	ī	36	**32**	ỹ	ÿ
25 – 26	**14**	ɪ̄	ɪ̄	36 – 37	**33**	oi / oy	öï / öÿ
26	**15**	ï	î				
26	**16**	ɪ̂	ï	37	**34**	ou / ow	öû / öŵ
26 – 27	**17**	ō	ō				
27 – 30	**18**	ŏ	ŏ	41	**35**	b	b
30	**19**	ȯ	ȯ	41 – 42	**36**	ç	ç

Page.	No.	Wb.	Wor.	Page.	No.	Wb.	Wor.
42 – 43	**37**	₵	Ꞓ, ç̱	51	**54**	ph	ph
43 – 44	**38**	ch	ch	51 – 52	**55**	qu	qu
44	**39**	çh	çh	52	**56**	r	r
44	**40**	₵h	Ꞓh / ç̱h	52 – 53	**57**	r	r
				53	**58**	s	s
44	**41**	d	d	53 – 54	**59**	s̱	s̱
45	**42**	f	f	54 – 55	**60**	sh	sh
45 – 46	**43**	ḡ	Ꞡ / ḡ̱	55	**61**	t	t
				56	**62**	th	th
46	**44**	ġ	G / ġ̱	56	**63**	ṭh	Ꞧh / ṭẖ
46 – 47	**45**	h	h	56 – 57	**64**	v	v
47	**46**	j	j	57	**65**	w	w
47	**47**	k	k	58	**66**	wh	wh
48	**48**	l	l	58	**67**	x	x
48 – 49	**49**	m	m	58	**68**	x̱	x̱
49	**50**	n	n	59	**69**	y	y
49	**51**	ng	ng	59	**70**	z	z
50	**52**	ṉ	ng	59 – 60	**71**	z	z
50 – 51	**53**	p	p	60	**72**	zh	zh

Helps in Language Teaching.

1. **Normal Language Lessons:** being the instruction in Grammar given at the Cortland State Normal School. By Prof. S. J. SORNBERGER. 16mo, boards, pp. 81. 50 cts.

Whatever text-book the teacher uses, or if he uses no text-book at all, he will find this manual of great assistance. Its classification is simple, its definitions are careful, its tabular analyses are complete, and *its reference by page to all the best authors* makes it invaluable.

2. **Exercises in Analysis and Parsing.** By MARY A RIPLEY, teacher of Grammar in the Central High School, Buffalo. 16mo, boards, pp. 108. 40 cts.

The value of such a work depends entirely upon the character of its selections. That these have been gathered with rare skill is testified by the continued use of this book in a majority of the Regents' schools of New York.

3. **The Regents' Questions in Grammar,** from the beginning to June, 1882. By DANIEL PRATT, Assistant Secretary. 16mo, pp. 109, manilla, 25 cts.

This unequalled series of questions is recognized throughout the country as the best drill-book ever made, and the only satisfactory preparation for examination.

An edition of these Questions, *with complete answers, and references to the grammars of* Brown, Murray, Greene, Clark, Kerl, Quackenbos, Weld & Quackenbos, Hart, Fowler, Swinton, Reed & Kellogg, and Whitney, will be sent post paid to any address an receipt of One Dollar. It contains 198 pages, and is handsomely bound in cloth.

4. **Dime Question Book No. 14, Grammar.** By ALBERT P. SOUTHWICK. 16mo, paper, pp. 35. Price 10 cents.

This is one of the best books in a deservedly popular series, giving full answers to every question, with notes, queries, etc. Conductor John Kennedy says: "The bad question book fosters cram; the good one suggests study. Mr. Southwick's system is good. It is happy and nourishing. I hope you may sell a million of them."

C. W. BARDEEN, Pub., Syracuse, N. Y.